MIDDLEBURY COLLEGE

Your Family and Middlebury

Sent by the College to
Middlebury Parents and Friends

Parents' Weekend 1966

The College

Many Attend Parents' Weekend

A successful Parents' Weekend was held in October with many mothers and fathers joining their sons and daughters on the campus to attend classes, meet teachers, and to enjoy the social and athletic contests of the weekend. Middlebury's varsity football team defeated Bates College 20 to 19 and the soccer team handed the University of Vermont a 1 to 0 defeat.

On our cover are a few of the many photographs taken during the highly successful Eleventh Annual Parents' Weekend. Pictured are: (upper right) Mrs. Joseph Upson, Falls Church, Va., and her daughter—Roberta, a senior, chat with Dr. Henry Prickitt, chairman of the English Department; (center) Professor Benjamin Wissler, Chairman of the Physics Department greets Mr. and Mrs. Wyman Parker, Middleton, Conn., parents of Kingsley Parker, '67; Mr. and Mrs. Robert Schmeichel, Syosset, N. Y., their daughter, Ann Schmeichel, '69, and their son, Robert, watch Middlebury win the football game at Porter Field; (bottom) Mrs. A. M. Beste, Peoria, Ill., and her son, Robert Beste, '67, examine equipment in a language laboratory classroom as Peter L. Bradley, laboratory technician, explains function of equipment in the Sunderland Language Center; Mr. and Mrs. William Allen, Cazenovia, N. Y., and their daughter, Lindy Allen, '70, with Professor Vincent H. Malmstrom (right) at the faculty reception.

Four Alumni Professors Named

Four long-time members of the Middlebury College faculty have been named to newly established Alumni Professorships by President James I. Armstrong. They are: Professor Benjamin F. Wissler, Alumni Professor of Physics; Professor Arthur K. D. Healy, '24, Alumni Professor of Fine Arts; Samuel Guarnaccia, '30, Alumni Professor of Spanish; and Professor David K. Smith, '42, Alumni Professor of Economics.

In announcing these first Alumni Professorships at the November faculty meeting, Dr. Armstrong commented, "It is particularly pleasing to give this special recognition to faculty so highly regarded as teachers by Middlebury alumni."

The four senior professors honored by appointment to the newly named alumni chairs at Middlebury represent 101 years of teaching at the College (Professor Wissler–36 years, Professor Healy–23 years, Professor Guarnaccia–26 years and Professor Smith–16 years).

Support of the newly named professorships will come from the re-established Annual Giving Program, which is devoted entirely to support of teaching resources at Middlebury. Annual Giving funds not required to sustain the four Alumni Professorships will be used in support of faculty salaries.

YOUR FAMILY AND MIDDLEBURY
Fall 1966, Volume 10, Number 1
George H. Huban, Editor
Your Family and Middlebury is published four times yearly: Spring, Summer, Fall, Winter, by Middlebury College. Editorial Office is at Old Chapel, Middlebury College, Middlebury, Vermont 05753
Photo Credits: Max Petersen—Cover I, pages 19, 20, 21, 22
Second class postage paid at Middlebury, Vermont.

Meet the Middlebury Freshmen

The Middlebury Freshmen come from thirty-six states and sixteen foreign countries. As shown on the opposite page by the *Profile of the Freshman Class*, the members of the Class of 1970 were selected from 2,964 applicants. The Middlebury freshman was most likely a class president or student council leader, a good athlete and individualistic scholar. And, in most cases, he stood high in his class. Presently he is eagerly finding his place within the class and the College, intent on amassing good grades, finding stimulating courses and forming friendships.

During the opening days of the new academic year, a random sampling of freshmen was taken and eight young men and women were asked their expectations of Middlebury College. Following are some of the comments of these freshmen.

Almita Salsmendi: ". . . There seems to be a good cross-section of students at Middlebury from several areas of the United States as well as from various parts of the world . . . The College has a very high standard of education and the faculty and departments are of a high caliber . . . I've heard that the Town of Middlebury works in close connection with the College which I find is very pleasant and which can also be very fruitful and rewarding . . . I hope to find it true that despite the pressure encountered by the Middlebury students and the emphasis placed on the seriousness and importance of his studies, that there is also time and opportunities for one to relax and enjoy oneself whether it be through sports, clubs, or simply by talking and getting to know the people of Middlebury . . . My other expectation is probably the most important of all, and that is that I hope to find an eagerness to learn and a joy in so doing on the student's part, as well as an eagerness on the professor's part to convey his knowledge to the student and his satisfaction in knowing that he has succeeded . . ."

Thomas Merchant: ". . . I expect the freshman year to be very broadening with an opportunity to discover how I'll do on my own and away from previous influences . . ."

Thomas Barrett: ". . . The small selective college assures an interesting, dynamic and demanding student body and stimulates close relations between individuals, whether students or professors, thereby enhancing exposure to a larger part of intimate, human life, and the possibility of education becoming a personal thing . . . The individual must find the college which suits his basic personal values from which he will develop and which offers the pleasures and satisfactions he needs in life . . ."

Mary McGuirk: ". . . In the diversified atmosphere of Middlebury College, one can look upon life without the anxiety implied in many choices about the 'road not taken.' We can, like the man, Robert Frost, from nearby Ripton, feel that our choice is all that is possible in the encompassment of the fullness of life. Middlebury revels in its broadness of outlook. This is my projected vision of the College. It is what I hope to find during my years at Middlebury . . ."

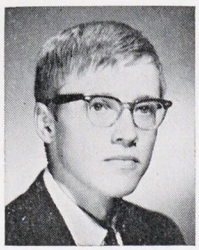
Mary Janss: ". . . One of the reasons I chose this college is that I hope to gain some worthwhile friends; small colleges are conducive to more friendships since one sees the same people more often . . . Middlebury's location seems ideal; it's in the country where we can breathe clean air and have elbowroom . . . It's invigorating and essential as far as I'm concerned to be in the country . . . The College's sense of values is closer to mine than any other college I visited. Thank goodness Middlebury chose me . . ."

Charles Giddings: ". . . My interest in Middlebury began . . . when I visited the campus in the midst of autumn colors and observed campus life in its prime and was duly impressed . . . The fact that Middlebury is a small college with the kind of liberal arts program I desire and especially considering its high scholastic reputation, induced me to apply . . . I expect to find an intellectual atmosphere convivial to the pursuit of knowledge . . . Freshman year will be important, for during this year study habits and attitude toward the college will be established . . . During the first year the question, 'What is college really like? ' will be answered. This year may also bring decisions toward the future . . ."

John Taylor: ". . . In coming to Middlebury I'm looking for a diversified educational system incorporating the personal contact between student and faculty that is possible in a college of Middlebury's size . . . As an advocate of coeducation I feel that girls often see facets of a problem hidden from the male mind . . . During my visit to the campus I was impressed by the friendliness of everyone we met, and conversations with our junior guide and a few students gave me a feeling that students here had come to participate in the learning process, not merely to be 'taught' . . . As a freshman, I'm (*Please turn to page 22*)

Almita Salsamendi

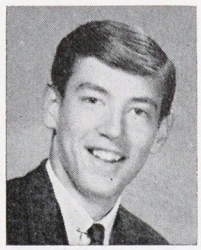
Thomas Merchant



Thomas Barrett

Mary McGuirk

Mary Janss



Charles Giddings

John Taylor

Caroline Moore

A PROFILE OF THE FRESHMAN CLASS

Scholastic Aptitude Test Scores—Men

	VERBAL			MATHEMATICAL		
	Applied	Accepted	Matriculated	Applied	Accepted	Matriculated
700–800	86	77	31	177	139	65
600–699	453	249	135	490	214	108
500–599	462	101	57	402	72	50
400–499	129	5	5	70	7	5
300–399	17	0	0	9	0	0
200–299	0	0	0	0	0	0
No Score	23	3	2	22	3	2
Totals	1170	435	230	1170	435	230

Secondary School—RANK IN CLASS—Men

	PUBLIC			PRIVATE		
	Applied	Accepted	Matriculated	Applied	Accepted	Matriculated
First Fifth	389	191	87	166	106	47
Second Fifth	152	31	21	158	62	44
Third Fifth	34	2	2	131	27	14
Fourth Fifth	10	1	1	72	11	11
Fifth Fifth	3	0	0	27	1	1
Not Listed	13	3	2	15	0	0
Totals	601	228	113	569	207	117

The information about our Class of 1970 may be shown by parents to friends and prospective students.

We thank you most sincerely for your assistance during the past year and we urge parents to write or telephone us anytime during the coming months, if we can be of assistance in any way.

Telephone: (Area Code 802)
Admissions—388–4929

FRED F. NEUBERGER, *Director of Admissions*
EDWARD SOMMERS, *Assistant Director of Admissions*
MISS FRANCES R. HALL, *Assistant Director of Admissions*
MISS MARYLEE J. HANCOCK, *Assistant Director of Admissions*
H. FRANKLIN IRWIN, *Director of Financial Aid*

Scholastic Aptitude Test Scores—Women

	VERBAL			MATHEMATICAL		
	Applied	Accepted	Matriculated	Applied	Accepted	Matriculated
700–800	269	143	60	178	100	49
600–699	761	140	75	718	164	74
500–599	579	29	20	655	44	27
400–499	160	2	1	208	6	6
300–399	19	0	0	35	0	0
200–299	0	0	0	0	0	0
No Score	6	0	0	0	0	0
Totals	1794	314	156	1794	314	156

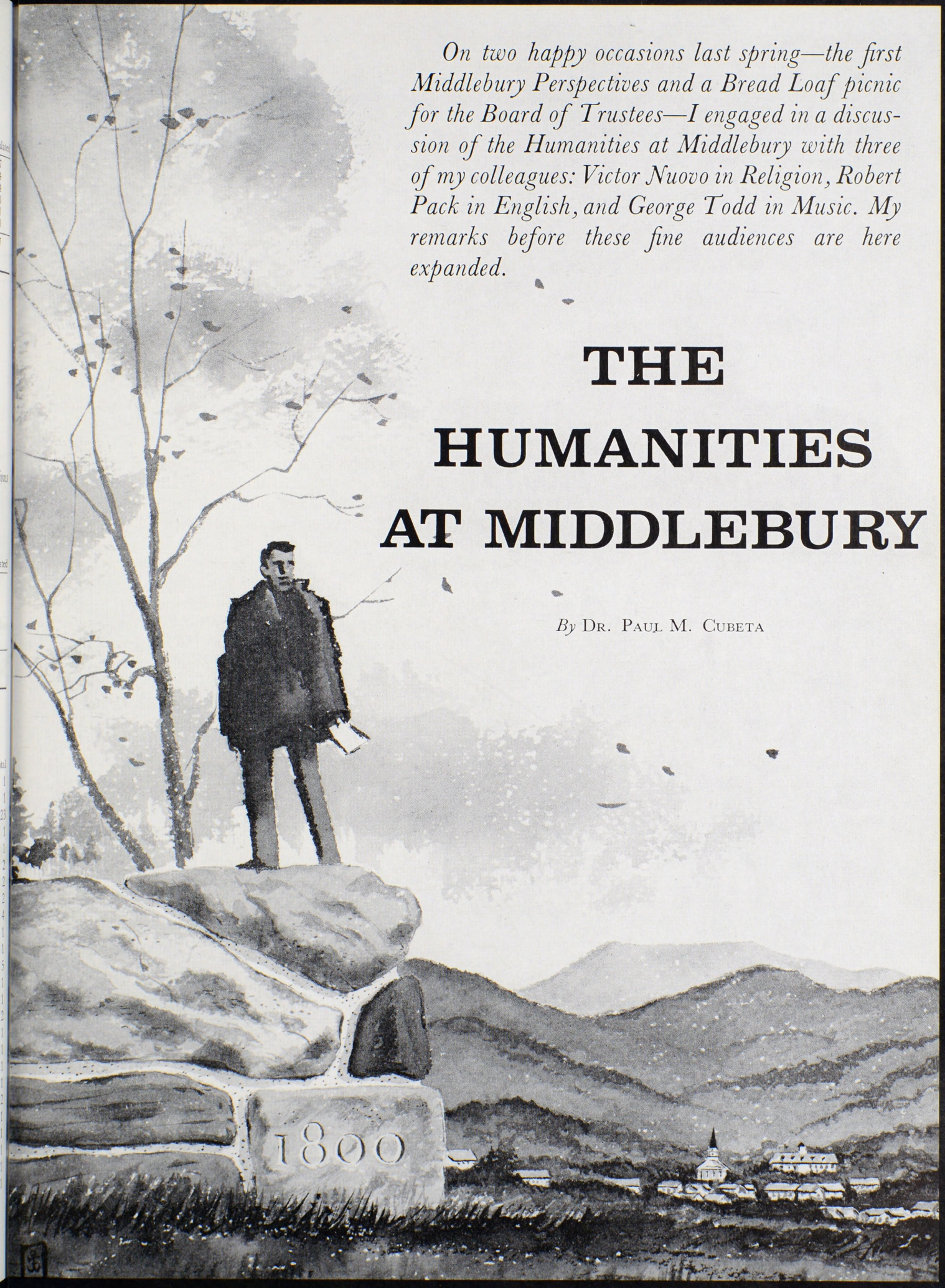
Secondary School—RANK IN CLASS—Women

	PUBLIC			PRIVATE		
	Applied	Accepted	Matriculated	Applied	Accepted	Matriculated
First Fifth	1138	205	91	220	69	38
Second Fifth	177	1	1	106	19	11
Third Fifth	16	1	0	59	4	4
Fourth Fifth	7	0	0	20	2	2
Fifth Fifth	2	0	0	5	2	2
Not Listed	17	5	4	27	6	3
Totals	1357	212	96	437	102	60

GEOGRAPHICAL DISTRIBUTION OF MIDDLEBURY COLLEGE UNDERGRADUATES

	Freshmen	Total
Alabama	2	2
Alaska	0	1
Arizona	2	4
California	10	26
Colorado	8	18
Connecticut	45	181
Delaware	3	4
District of Columbia	2	7
Florida	1	5
Georgia	0	3
Hawaii	2	4
Illinois	3	20
Indiana	1	4
Iowa	1	5
Kansas	1	2
Kentucky	0	1
Louisiana	1	1
Maine	12	28
Maryland	7	26
Massachusetts	46	226
Michigan	4	16
Minnesota	3	10
Mississippi	0	1
Missouri	2	7
Montana	0	1
Nebraska	0	1
New Hampshire	10	26
New Jersey	41	119
New Mexico	0	1
New York	74	274
North Carolina	0	4
North Dakota	1	1
Ohio	10	43
Oklahoma	1	4
Oregon	0	1
Pennsylvania	27	65
Rhode Island	4	10
South Dakota	0	1
Tennessee	2	4
Texas	1	3
Utah	1	2
Vermont	18	83
Virginia	8	21
Washington	4	11
Wisconsin	3	10
Wyoming	2	2

FOREIGN	Freshmen	Total
Arabian Gulf	1	1
Austria	0	1
Canada	10	23
Chile	0	1
Colombia	1	1
England	0	2
France	1	2
Germany	1	2
Greece	2	4
Hong Kong, B.C.C.	0	1
Iraq	1	1
Italy	2	5
Japan	0	1
Lebanon	1	1
Malawi	1	2
Mexico	0	1
Nigeria	1	1
Panama	1	1
Philippines	1	1
Saudi Arabia	1	2
Scotland	1	1
South Africa	0	1
Switzerland	1	1
Virgin Islands	0	1
Zambia	0	1



On two happy occasions last spring—the first Middlebury Perspectives and a Bread Loaf picnic for the Board of Trustees—I engaged in a discussion of the Humanities at Middlebury with three of my colleagues: Victor Nuovo in Religion, Robert Pack in English, and George Todd in Music. My remarks before these fine audiences are here expanded.

THE HUMANITIES AT MIDDLEBURY

By Dr. Paul M. Cubeta

Professor Cubeta is chairman of the Division of Humanities and a member of the Middlebury faculty since 1952. He came to the College from Williams where he served as instructor. He was promoted to assistant professor at Middlebury in 1955, associate professor in 1960 and in January of 1964, professor. For the past two years he has been Director of the College's Bread Loaf School of English.

Dr. Cubeta was a Carnegie Fellow in General Education at Harvard University in 1957. He has served as editor of *Modern Drama for Analysis* and is the author of several magazine articles. He is also a member of a special committee of the Educational Testing Service, which is concerned with advanced placement of students.

NOT IN YEARS has the opportunity for those of us who teach in the Humanities been more excitingly alive. I cannot recall a time at Middlebury when we have been so hard-pressed to keep up intellectually with our students. Informed, enlightened student opinion—and hardly a small minority at that—is concerned today with more than the survival of fraternities and the death of God—pacifism, painting placards, protesting, parietal hours, and picketing presidents. Students are concerned and committed; they insist on individuality; they want to be heard; they want to count. Students are more passionately involved in Middlebury and their educational experience here than at any time in recent years. I can recall about a decade ago when the only burning issue in *Campus* editorials was the smoke stack and soot. Yet what students take now as routine change, those who remember other Middleburys will see as a great revolution.

One reason I especially appreciated the opportunity to talk to alumni and trustees last spring is that at times they seem to be the only ones left with Middlebury memories. All undergraduates have known only Dr. Armstrong as the College's president. This year 40% of my colleagues in the Humanities Division and about one-third of the faculty will have served under no other Middlebury president but Dr. Armstrong. About half of our colleagues in the Humanities and half of the faculty have been called to Middlebury since 1960. These statistics for both our Humanities programs and the whole Middlebury curriculum mean, for example, that a majority of the faculty never enjoyed the Great Debate on the four-course curriculum. If this year's Educational Policy Committee were to propose a similar plan, the faculty would not again be torn apart. The faculty meeting would probably go something like this. The Committee would present the new program. Someone would immediately move to table it on the grounds that six years were not long enough to debate such an important proposal. The motion would be overwhelmingly shouted down. Six colleagues would then rise to speak against the motion, thus insuring passage of the four-course curriculum. And the younger faculty would then wonder why the Educational Policy Committee had settled for such a traditional and modest reform. I concede at once the danger when faculty memory is short and the past becomes irrelevant, but we should remember that student life at Middlebury is only four years long. The metabolism of a college is extraordinarily fast, and at Middlebury the pulse beat has never been faster.

Students attracted to the Humanities today are not pleasant Midd kids filling notebooks with dutiful thoroughness for the hour when all is to be returned, nor are the men sliding into Humanities courses as the best way to skid through Midd. The students in Shakespeare today are determined to assert their individuality, almost selfishly obsessed with questions about their identity and their rights, skeptical yet committed, romantic yet hard-headed, imaginative yet critical, moral but not dogmatic, scornful of sham, formulas, stereotypes, conventions, toboos, and everything else they believe adults live by. To respond with enlightened restraint to these impulses the Humanities Division is encouraging academic experimentation, viable accommodations and more seminars and independent study. We seek more vigorously to develop creative talent in art, music, writing, and original thought in all our humanistic disciplines.

Last year at the initiation of the English Department, the faculty inaugurated a new Senior Program for 1968, which for many students in the Humanities will mean that, as a requirement for graduation, they will write a thesis of about forty pages under the supervision of a faculty advisor. The student can thus explore independently an aspect of his discipline beyond the limits set by a course.

The Humanities Division is deliberately attempting to destroy the arbitrary administrative barriers implicit in the contradiction of the very name Humanities Division. We at least like to affirm the theoretical possibility that knowledge is one. In a spirit of friendly cooperation we are encouraging inter-divisional exchanges. This year Professor Kimberly Sparks, the new Chairman of the Department of German, will teach a course in comparative fiction in the English Department. Last year Mr. Pack introduced a poetry seminar, the theme of which was the journey into

one's past or the anticipation of heaven, studied from the historical, structural, and psychoanalytical points of view. What was even more original and imaginative was that Mr. Pack's students met jointly with a seminar Mr. Nuovo offered in Modern Religious Thought, which attempted to define the human situation: man's guilt, his anxiety, his illusions, his visions of a corrupt society, and his ways of arming himself against despair. Not the kind of catalogue copy one used to read in the College Bulletin. Last May when plans for another such experiment were announced, forty students attempted to register for the twelve available places—one indication of their willingness to respond to new departures in the search for knowledge. But what of the twenty-eight students who could not be admitted? Are our students better than the educational opportunities we provide? The College has not yet fully encountered the implications of this difficult and expensive question. We of the faculty must seriously challenge many of our accustomed notions about students and courses if we are to try to fulfill the intolerable expectations of our undergraduates. And the fierce independence of the ablest among them will not be paliated by lectures, surveys, and second-hand encounters with learning. This year in attempting to cut down the thirty-six applicants for Shakespeare seminar to a reasonable dozen, I encountered for the first time the resistance of "Sir, if I can't get into your Shakespeare seminar, I prefer to read the plays on my own, rather than take the Shakespeare lecture course."

There are powerful currents of educational expectations flowing just beneath the surface at Middlebury ready to break forth in the next year or two in a flood of liberalizing new concepts of education. (And how very much we are going to miss the steadying hand of Tom Reynolds.) The new spirit at Middlebury is a result in good measure of colleagues who have recently been called to the College. Herein, ironically, also lies a danger for the College. The President seems to go out of his way to make his life difficult and the College's future uncertain because he has not made an appointment in the Humanities Division that he is sure of holding here indefinitely. And as the *Campus* panically reminded us, 1966 is the year the raids began. About time. What the *Campus* is unaware of is the number of faculty who resisted blandishments to leave, and their number is larger than most of us realize.

The response to this academic spirit has produced significant changes in the curriculum of the Humanities Division this past year, the most important being the establishment of a new major in Religion. God dies in curious ways at Middlebury. A new major is always an exciting program, but this one, which received the unanimous support of the faculty, offers a departure from our usual major structure. The new major in Religion will be both inter-departmental and inter-divisional. Colleagues outside the Department of Religion will participate in this program by counseling student majors, by joining in Religion seminars, and by occasionally directing Independent Study programs and senior theses. A student will major in one of two areas: History of Religions and Philosophy of Religion. If he majors in the former, he may take, besides his requirements in Religion, courses in Art History, History, Philosophy, Political Science, Psychology, and Sociology-Anthropology. If he chooses the latter, he may elect work in English and other literatures, Fine Arts, Music, and Philosophy. In a sense then each student will design the contours of his own major program.

History of Religions involves both the study of religions in their chronological development and the comparative study of religious phenomena. It comprises primarily the disciplines of the historian, the anthropologist, and the sociologist. The major in Philosophy of Religion studies the great traditions of religious thought and undertakes a critical analysis of religious concepts, their meaning and mode of expression. He will explore the nature of the religious imagination and its relation to literature and the Fine Arts.

In presenting their plan to their colleagues, Professors Scott and Nuovo wrote: "This proposal is made in the belief that the study of Religion has a vital role in any liberal arts curriculum. Religion is an important part of human culture. It dominates the culture of primitive and traditional societies; it directs the vitalities of the emerging societies. It persists, and even the survivals or vistiges of religion in Literature and Philosophy, in moral and political life, are not without force and significance. The presence of religion in much that man does cannot be disregarded if one is to understand the nature of man."

Religion majors are required to take the introductory course in the Department. The fall semester consists of an introduction to the theories and methods employed in the investigation and interpretation of religion and their application to selected materials in the history of religions, especially primitive and folk religion, and the religions of emerging societies. In the spring students consider the forms of religious thought—myth, contemplation, theology—and undertake a comparative study of the major themes of religious thought, the idea of beginning or creation, the nature of the soul, and religious ideas of time.

During his senior year the major in History of Religions will do guided research in two of these

areas: Primitive and Folk Religions; Hinduism and Buddhism; Religious Traditions of China and Japan; and Judaism, Christianity, and Islam. A senior major in Philosophy of Religion will undertake guided research in two of these areas: The Great Traditions of Religious Thought; Philosophy of Religions; and Religions, Literature and Arts.

The curriculum offered by the Department of Music was also substantially revised last year. Elementary Harmony and Advanced Harmony have now been changed to three courses in Music Theory. Until now departmental offerings in Theory were aimed explicitly at problems of harmony—a fact of considerable, although not exclusive, importance to the study of music. The new courses in Theory aim at the whole complex of musical gesture. They are designed to make the student aware of the historical development of music through writing and the study of primary sources. While working on a theoretical device, the student will search out materials in the literature which evidence its historical and aesthetic function. He will demonstrate his grasp of the device by actually structuring original music on paper. The work requires the cooperating, and in a most literal sense, with the composers who have already solved the problems.

As Mr. Todd explained it to his colleagues, in the study, for instance, of modulation, the student will be given a complete fragment of the piece in which a specific modulation is carried out. Using the fragment as evidence, he will construct appropriate material to follow it and lead logically to the desired key. Such exercises will heighten awareness of the gesture as a whole—rather than as an harmonic, contrapuntal, rhythmic monolith.

Since to study the technique of music to some extent recapitulates its historical development, the student, while writing exercises, is exposed to the literature chronologically. In the second year, his tools will have developed sufficiently to study Mozart and Haydn. By the third year, in the study of chromaticism, he works with Wagner, Mahler, and Strauss. He studies the literature to benefit his writing and he writes better to study the literature. The third-year course should afford sufficient preparation for any graduate school in theory and composition.

Last year the faculty also approved the recommendation of the Humanities Division that, as soon as staff is available, an introduction to Fine Arts be offered in the spring. The Fine Arts Department will here introduce the student to the forms, structure, and techniques of architecture, painting, and sculpture, and their application to selected examples. Methods of study and historical content, composition, materials, techniques, iconography, and the use of research materials will be stressed.

The Division also supported the department's keen sense that its creative arts courses in water color painting, oil painting, and drawing should be expanded to year-courses. In this way the department hopes to encourage the richer involvement of students since in a single semester they can merely be initiated into an interest in working in these various mediums. The Departments of Music and Fine Arts will be ready indeed for the opportunities that will be theirs when the new Fine Arts-Music Center is opened.

In the same spirit of constructive change the English Department has replaced its required courses in the periods of English literature with a sophomore course required of all prospective majors. Providing an historical approach to the interpretation of literature, the course in 1966–67 will focus on man's changing views of his place in the natural world by considering the pastoral tradition from its origin in Classical and Biblical literatures to its native sources in English and American literature. The course will examine in detail selected works of Virgil, Spenser, Shakespeare, Herrick, Marvell, Milton, Pope, Wordsworth, Keats, Arnold, Hopkins, Eliot, Frost and others. There will be weekly lectures supplemented by meetings in discussion groups of no more than ten students.

The new course will build upon the student's experience in Freshman English, but the emphasis will shift from the development of methods and language for the critical interpretation of literature in the freshman program to a study of a particular range of forces and influences affecting the growth and change of literature in English. The principal aim of the sophomore program will be to enlarge the student's capacity to make historical as well as critical observations about literature and to examine the extent to which the literature of his own time is the product of a tradition.

The student will be expected to write a series of short critical papers, but there will be no quizzes, hour tests, or mid-year examination. Instead, at the end of the year, he will be given a four-hour examination, designed to evaluate his comprehension and knowledge of a range of works that are of fundamental significance for any student of literature in the Anglo-American tradition. Although some of these works have been discussed in the course, most will be read independent of classroom discussion. The English Department will use this examination as one criterion for determining whether the student should be encouraged to continue as an English major. The Department hopes that by designing a course unique among English Departments that it can help shatter the old myth of the sophomore slump.

The Faculty Recommends... *books of merit* MIDDLEBURY COLLEGE AUTUMN ISSUE

VOLUME 3 NUMBER 1 • DAVID J. LITTLEFIELD, EDITOR

Asia: Southeast and Central—Modern War, Ancient Art

BERNARD B. FALL, *Viet-Nam Witness: 1953-66*, Praeger, 1966. $6.95.

Bernard Fall is neither "hawk" nor "dove." Peace demonstrators refer to his books as "Viet-Nam Bibles"; conservative Senators praise his articles on the floor of Congress, and Fall himself finds little difficulty in commuting between lectures at liberal universities and the Army Special Forces Training Center at Fort Bragg. His book, *Viet-Nam Witness*, contains a representative selection of articles appearing in a broad spectrum of scholarly journals and national periodicals since 1954. Their placement by subject, along with the author's explanatory introductions, achieve cohesiveness in an eminently readable book.

Fall is unabashedly critical of much of the American—and French—policy in Viet-Nam. But unlike so much of the criticism that has been voiced over the conduct of American intervention in Viet-Nam, his is the product of thirteen years of intimate experience with Vietnamese problems, gained from six extended visits to that country. As a French citizen, Fall has had an access to the North and South Vietnamese political scenes which is unavailable to American analysts. As an American-trained political scientist he has preserved a good deal of the objectivity so often lacking in journalistic discussions of the war.

He made his first trip to Viet-Nam, in 1953, shortly before the final French defeat. Although he was not alone in seeing the dangers inherent in the French military situation at that time, his 1954 analysis offers an impressive diagnosis of what was then, and has consistently been, the most pressing weakness of the South Vietnamese (then nationalist) regimes, their continuing inability to win the allegiance of the rural population. His batting average has been impressive ever since. In 1954 he urged the French to seek a neutral and independent Viet-Nam rather than risk the dangers of an artificial partitioning of the country which would offer no real guarantee against further infiltration from the North. In 1956, as the United States was concentrating on developing its Strategic Air Command, Fall was warning the West against placing its reliance on nuclear weapons when it was liable to face a future of limited wars against "an enemy whose hordes of ground troops advance single file along jungle paths, supplied by swarms of porters from depots and arms factories installed in mountain caves."

Two years later, as American advisors were heaving a sigh of relief over the "economic miracle" and political stability achieved by the Diem Government, Fall was warning of an impending disaster. Citing import and export statistics, he pointed out that in almost every sector the economy had not only not recovered its pre-World War II levels but had actually slumped below the pre-cease-fire levels of 1954. And this situation prevailed despite a massive U.S. aid program covering the entire cost of the Vietnamese Armed Forces, nearly 80 percent of all other government expenditures, and almost 90 percent of all imports, and the provision of an already staggering number of U.S. military and technical advisors.

While others were praising President Diem as a "great democrat," Fall was noting that a June 1956 Presidential decree had abolished elected village councils and mayors—a measure that could seriously threaten the stability of a regime that would ultimately be dependent on the loyalty of the rural population. By 1958, when even the normally pessimistic French press was admitting that it had underestimated the political possibilities of the Diem regime, Fall again appeared as a desparing Cassandra, and once again he was deadly accurate. "Guerilla activities during 1957 and 1958," he wrote, "no longer represent a last-ditch fight of dispersed sect or Communist rebel remnants." The new terrorism was intended to achieve the gradual "insulation" of the central authorities in Saigon from direct contact with the grass roots and, according to Fall, it was succeeding.

When Fall interviewed Ho Chi Minh in 1962, the North Viet-Nam leader suggested that America was greatly underestimating the determination of the insurgents to pursue the war. "The Americans are much stronger than the French, though they know us less well. It may perhaps take ten years to do it, but our heroic compatriots in the South will defeat them in the end." Professor Fall thinks

Ho himself may have made a grave mistake in underestimating the determination of the United States. Meanwhile the war continues:

During the past year [1965] there were more than 20,000 small-unit operations per week. Less than half of 1 percent made enemy contact. More than 60 battalion-size operations took place, involving days of marching, fighting insects, stepping into traps, getting sniped at, drinking lukewarm water, and sleeping in wet clothes. The result: a few corpses, a few weapons, a handful of suspects. Twenty-five thousand air sorties are flown a week in Viet-Nam, often with 200 planes in a single raid. And still, as they did 12 or 15 years ago, the little men keep coming, with their awkward, sauntering gait, the mark of a lifetime of transporting heavy loads on carrying poles.

For the concerned American, Fall has no easy solution. He reminds us that this still is essentially a *South* Vietnamese war. At the end of 1965, official U.S. sources indicated that less than ten percent of the enemy's armed forces represented North Vietnamese components. As the book went into print in March of this year, the Viet-Cong were still recruiting 3,500 men a month in South Vietnam. The *real* permanent problem in South Viet-Nam is the "reconstruction of the non-Communist body politic." And until that can be accomplished, the "little men" will keep coming.

—Russell J. Leng

Mr. Leng, Instructor in Political Science, served in 1964–65 as a graduate assistant to Professor Fall.

Mario Bussagli, *Painting of Central Asia*, Editions d'Art, Albert Skira, 1963, $20.00.

The title of this book would suggest that it is too esoteric to interest anyone except a specialist in the field. Not so. It should attract all those who admire Early Christian, Romanesque, and Byzantine art because in style the art of Central Asia is most similar to these. It should appeal to the adventurous who will, in all probability, discover the painting of an unfamiliar world, strange perhaps, but not inaccessible. Central Asian art presents the human figure. There are no landscapes, and the settings to the figures are symbolic and minimal. In this respect, it resembles the mural art of Michelangelo. In form, though, it is closer to Chagall and Rouault. Forms are abstracted, flat, defined with a firm line, and color is usually bright and unmodulated. As pure decoration, the paintings have immediate impact and yet are richly detailed. The subject matter presents problems, however. It is nearly all Buddhist. The reader can either plunge into the subject and learn the basic facts of the legends of the Buddha or simply ignore them and approach the painting from a purely sensuous point of view. But it is better to know something about Buddhist imagery. Bussagli does little to assist the reader in this respect. It is advisable for the beginner to turn to the writings of Sherman Lee, Rene Grousset, or William Willetts, who have published valuable introductions to Indian, Chinese, and Japanese art, for elementary iconographical information.

Central Asian art is primarily a mural art, although there are some banners or tankas. It was originally found on the walls of man-made caves. These walls were covered with a plaster-like coating and a water base paint was applied to it. The paintings are usually referred to as frescoes, but only fragments of them remain in their original sites and are the victims of dampness and neglect. The best preserved and largest sections are to be found in two museums, one in Berlin and the other in New Delhi. There is a third large collection in Seoul, but its pieces need to be cleaned and installed. Lack of funds has delayed the project. The Germans have installed their pieces in exemplary fashion. Those in New Delhi, however, are almost impossible to see. They are kept in a very dark room, behind glass. An attendant with a floodlight accompanies visitors and flashes the light on the pictures, whereupon the glass picks up reflections. One can study the works much better from the excellent reproductions in this book. There are 74 fine color plates of good size. Important examples of Central Asian art are to be found in Tokyo, Kabul, Paris, London, and Leningrad. There are no examples in this country. For Americans interested in world art Bussagli's book is not only important but precious.

The art of Central Asia developed along certain caravan routes connecting China with the markets of the West. The best known of these trade routes is the so-called "Silk Route," along which a number of oasis towns sprang up to serve the needs of the travelling merchants. Travel was hazardous. There was little organized protection for the caravans and they sought divine aid and had shrines built. Some of them became religious and art centers. These include Bamiyan, Hadda, Kucha, Quizal, Qumtura, Turfan, Astana, Samarkand, Peshaware, Taxila, and Tun-huang. All of this began in the third century and lasted until the tenth. Buddhist shrines were most numerous. Buddhism originated in India about 500 B. C.; by the third century A. D. it had become a popular religon and spread into China, Korea, and Japan. It offered salvation, an after-life, and colorful ritual. Artists whose names we do not know appeared in centers along the trade routes to decorate temples and create images. They trained local craftsmen. Their style, the product of their native training, changed to suit the demands of their patrons and to satisfy the requirements of religious sects. They were pioneers in creating new forms, in adapting the pictorial conventions and the imagery they knew to express spiritual ideas and relate legends. Artists are influenced by the art they see. They were probably more influenced by sculptures, coins, and book illustrations than by paintings. Many styles are in evidence in the begin-

ning: late Greek or Hellenistic, Sassanian and Iranian sources at first. These merge later with styles from India and China. Esoteric Buddhism or Tantric Buddhism, Nestorian Christianity, and Manichaeism make their influences felt at times. As one might expect, the art which develops is complex, inconsistent, bizarre, and yet impersonal, hieratic, and inspired.

Painting of Central Asia is the sixth volume of a series called "Treasures of Asia" published by the distinguished firm of Skira in Switzerland. The other volumes deal with the painting of China, Japan, Persia, the Arabic countries, and India. The series, it should be noted, is of a high level of excellence throughout and is recommended as a whole. The author of the volume under consideration, Mario Bussagli, is a professor at the University of Rome and a well-known authority in the field of Far Eastern and Central Asian Art. For the book, he provides an introductory essay which is easy to follow and interesting, yet scholarly. It would help to know some art history but it is not absolutely essential. The absence of footnotes is regrettable. Certainly anyone courageous enough to tackle a book on an oriental subject would not be put off by a few footnotes. But Bussagli does achieve success where it matters most. He brings clarity to a subject which does not lend itself to clarity. He separates painting into schools geographically and by period. He defines style and analyzes individual works, noting forces which have left their mark in forming and developing the style. He charts developments from earliest expressions and evaluates the crucial position the painting of Central Asia held in the flowering of Chinese art at Tun-huang and elsewhere. Most important, Bussagli does not treat Central Asian art as a mere link between art of the West and the East, as often happens, but gives it its proper due. In an art as wildly eclectic as that of Central Asia, it is necessary to refer to styles of art and to many art works which were factors in the development of its styles. Bussagli makes such references but does not include reproductions of examples, nor does he instruct his readers in the sources of such information. If he had, the book would be much better than it is. With more plates, it would have been more costly, too.

Bussagli undoubtedly realizes the shortcomings of his book. He points out that more research in the field is yet to be done. Nonetheless, one must be grateful indeed for this first extensive treatment of Central Asian art in English. If it were anything other than what it is, it might defeat its primary purpose of introducing an essentially obscure field of art to a wider audience.

—Robert F. Reiff

Mr. Reiff, Associate Professor of Fine Arts, has just returned to Middlebury from a Faculty Leave of Absence Program sponsored study of Asian, in particular Indian, art which took him around the world.

Campus Society, The Psychological Viewpoint

The American College: A Psychological and Social Interpretation of the Higher Learning, ed. by Nevitt Sanford, John Wiley & Sons, 1962, $8.95.

College and Character: A briefer version of *The American College* abridged by the authors with a new concluding chapter by Nevitt Sanford, editor. John Wiley & Sons, 1964, $4.95.

At an educational conference shortly after the publication of the mammoth (1084 pages) study of *The American College*, Nevitt Sanford, the editor, remarked sadly that the book had not had the impact he and his associates had hoped for. The main reason, he thought, was that the book was "too heavy for college presidents to carry onto airplanes." By 1966 things have evidently progressed: President Harry D. Gideonese of Brooklyn College, in an article in the volume *The College and The Student*, notes that *The American College*. . . . "should be read by every college teacher and in my experience is typically read only by frustrated deans and college presidents." Fortunately for all those college teachers, deans and presidents who haven't quite got around to *The American College*, Professor Sanford has excerpted and digested the material of the bulkier tome into the more manageable length of 308 pages and entitled the study *College and Character*. The book omits some of the statistical material of the larger study and contains brief surveys of most of the separate articles. In my judgment the briefer version is not entirely satisfactory. For one attempting to comprehend a subject as complex as college culture, it is frequently the detail which lends plausibility; digested conclusions tend to appear either tediously bland or outrageously overdrawn. Still, if the shorter version leads readers to delve back into the larger work, it will serve its purpose.

The foundation stone of *The American College* is the Vassar Self Study undertaken between 1952 and 1958 under the auspices of the Mary Conover Mellon Foundation and supervised by Mervin Freedman. Every psychological and sociological technique—from standardized tests to exhaustive personal interviews—was utilized to make a thorough study of the college culture, its effect on the students and their effect on it. A list of some of the articles indicates the range of concern: Motivational Factors in College Entrance, Developmental Status of the Entering Freshman, The Teacher as Model, Student Culture and Academic Effort, Dropouts from College, Personality Changes in College Students, Studies of College Alumni.

The American College appeared in the year of Vassar's

Centennial and was thought by many to be something less than a *Festschrift* for the heirs of Matthew Vassar. The aspect of the study that caused the most pain to educators was the choice of categories. Sanford's article on the developmental status of the freshman discusses the college entrant in the standard Freudian terms of ego, super-ego (conscience), and id (impulses). The Freshman has reached a personality balance which Sanford describes as "authoritarian."

Authoritarianism in personality is a particular pattern of relationships among impulse, conscience, and ego. It is a pattern in which strong impulses are directly opposed by an alert, rigid, and punitive conscience. The ego has to devote so much energy to restraining impulses that its other functions are not well performed. . . . This state of affairs at the core of the personality is reflected at the surface in characteristic ways: in stereotyped thinking, intolerance of ambiguity, punitive morality, submissiveness toward the powerful and dominance of the weak, conventionality, anti-intellectualism, hostility toward people perceived to be different from oneself.

What! Those nice young people who come to campus each fall so neatly groomed and eager of eye! Higher education floats on some of the highest ideals imagined by the mind of man—freedom of the spirit, pursuit of truth, critical thinking—and it is distressing to discover that these noble goals must find a living locus in students still struggling for social maturity. Plato thought no one should study philosophy until he was at least 50, and many professors still remember fondly the seasoned G.I.'s who invaded the colleges after World War II. Yet, colleges *are* in the business of trying to appeal to the intellect of young people at an age when many personal and social needs seem much more pressing than a right understanding of the Nichomachean Ethics.

Sanford's article, and indeed the entire volume which he edited, addresses itself to the potentialities in the psychological makeup and social structures of students for realizing the ideal of a truly liberating education. The goal is by no means impossible, but the message of *The American College* is that it will take more than a few happy gimmicks like participatory democracy, no grades or liberal parietal hours to accomplish our educational ends. Students are persons, but they are persons at a certain stage in life with needs very different than those of a person in his forties. To the extent that Sanford's studies give us a feel for the world of the college student it performs a great service.

Not all the contributions are of equal interest or merit. Some show the worst vice of sociology—the quantification of the obvious. The most interesting essays are those co-authored by David Riesman and Christopher Jencks which appear to be more the remarks of shrewd reporters than of obsessive statisticians. Their ethnographic account of the University of Massachusetts, Boston College and San Francisco State illuminates by means of comparison and contrast the troubles likely to beset any college. The study of the Harvard House system, although colored by a certain amount of roseate special pleading, remains an interesting study in depth of the effect of the most minute details of daily living on the intellectual tone of a college.

On the education of the young everyone seems to qualify as an expert. Parents, faculty, the general public and even deans all have their theories about "what the students need." The great virtue of *The American College is* that it gives concrete confirmation or *dis*confirmation to many of the guesses made by "the experts." Interest in "College *and Character*" is a central feature of the American College. If we no longer hope to inculcate in our students a structure of "virtues," we do retain the lingering hope that a liberal arts education will make them more open, more alive, more free. By digging deep into the springs of motivation and interest in the college population, this collection of psychological and social studies suggests many ways in which this goal can be pursued.

—Dennis O'Brien

Mr. O'Brien is Associate Professor of Philosophy and Dean of Men.

University Equals Universe

John Barth, *Giles Goat-Boy*, Doubleday, 1966, $6.95.

The core of John Barth's fourth novel is written in the terms of a single equation: University equals Universe. There seems to be no phenomenon in the history of man which Barth cannot fit into that metaphor and his virtuosity is such that the comparisons are easily accepted. Some of the substitutions—Maios for Socrates, Siegfried College for Germany—are so blatant that those who enjoy the crossword-puzzle fascination of a *roman à clef* will feel deprived. But there is no finding unique counterparts, for example, to the scientists whose work provided the weapons for the "quiet riot" between the East and West Campuses.

On the campus of New Tammany College lives Giles alias George alias Billy Beckfuss alias the Ag Hill Goat Boy. We, readers and characters alike, are involved for most of the book in an inconclusive attempt to find out who he is. Our failure is inevitable. Giles is a man in appearance, a foundling by provenance, a goat by early upbringing, and, by genetic inheritance a possible cross between a machine and the germ-plasmic distillate of the entire male population of the college. It is possible that he is the awaited Grand Tutor who will teach all studentdom to pass their finals. His confusion is understandable; ours, I think, is a deliberate effort to steer us towards the end of

that road Barth set out on in his first novel, *The Floating Opera*.

The complicated framework of the novel supports the effort. The story of the Goat-Boy (supposedly read out by the computer at New Tammany College) is bracketed by "J. B." 's explanation of how it came into his hands. "J. B." in turn is bracketed by the "Publisher" 's disclaimer and discussion of the problems the editorial board faced when it received the manuscript. Included in this are arguments for and against publishing the book by four editors of the firm. All this should serve to put the reader on his guard, especially as one of the editors, a close spiritual relative of Todd Andrews of *The Floating Opera* and The Doctor of *End of the Road*, clearly points out the implications of the book's denial of the importance of distinctions. Anyone, therefore, who actually tries to follow the labyrinthine arguments on the identity of failure and passage is like one who has missed the desired response in a programmed textbook and is sent round again for a new go. In fact, we are constantly being teased, dared to abandon the book. As Editor D says, "What does the Answer care, whether anyone 'finds' it? It wasn't lost! "

The paradox of reading an intellectual novel which denies the value of reading an intellectual novel can fortunately be deferred because of Barth's cleverness. Shifting easily from academic jargon (the computer which controls so much of West Campus life is equipped with a Non-Conceptual Thinking and Intuitional Synthesis) to undergraduate slang (capital punishment is by shafting), the satire is particularly accessible to the university community.

The pastoral tradition which began more than two thousand years ago with stories of goatherds has long been used to criticize society by recreating its complexities in a world one degree simpler. It is good to have it still alive.

—David Greenstein

Mr. Greenstein, recently returned from the illimitable pastoral vistas of Australia, is an Instructor in English.

A Parisian Discovers America . . . and Himself

Julien Green, *Terre Lointaine*, Bernard Grasset, Paris, 1966, $3.75.

L'auteur de *Terre Lointaine* occupe une place unique dans la littérature française d'aujourd'hui. Né à Paris de parents américains et ayant conservé sa nationalité d'origine, Julien Green reste, et ceci malgré des études supérieures faites dans une université du Sud des Etat-Unis et des séjours prolongés dans ce pays, un auteur essentielement français.

Le livre qu'il vient de faire paraître est une autobiographie qui rappelle par bien des aspects son roman *Moïra*. L'histoire se passe au lendemain de la première guerre mondiale; le jeune Green, alors âgé de dix neuf ans, arrive dans le Sud des Etats-Unis au pays de son père et de sa mère. Il devra séjourner trois ans dans cette Terre Lointaine à laquelle cependant il se sent lié par le sang. C'est au cours de ces trois années d'études que le jeune homme, épris d'absolu et de pureté depuis sa plus tendre enfance, va découvrir les exigences de la chair.

La structure du livre est linéaire, mais deux thèmes, deux éléments, s'y trouvent mêlés, de sorte que lorsque le premier est en surface l'autre est sous-jacent et inversement ce dernier n'apparaîtra qu'une fois le premier disparu. Cette alternance est quasi constante, un peu comme l'alternance de la veille et du sommeil, de la conscience aiguë et de la rêverie.

Tout d'abord il y a l'histoire pure et simple, c'est à dire la chronologie des faits qui forme le cadre du livre. Le Sud y joue un rôle de premier plan et Green sait le faire revivre sous sa plume admirable. C'est d'abord le décor de la Virginie endormie dans ses demeures ancestrales à l'ombre des sycomores, celui aussi des étés tropicaux de Savannah où la chaleur réveille chez le jeune homme des instincts qu'il aspire à contenir. C'est aussi et surtout le Sud des âmes, de ces gens qui, vaincus, ne sont pas résignés, car si l'on y parle peu de cette "guerre de sécession" son spectre plane encore au dessus des villes et des campagnes. A cela s'ajoute la vie universitaire à Charlottesville telle que Green l'a connue et qui est pour ainsi dire l'élément du livre qui en constitue la charpente. Toute l'histoire, ou à peu près, se déroule au rythme des sonneries de cloches qui annoncent le commencement ou la fin des cours, au tempo du va-et-vient des étudiants qui, sur ces inévitables allées de ciment, se rendent d'un bâtiment à l'autre. Tout cela ce sont les souvenirs de trois années d'études d'un étudiant "étranger" (étranger à plus d'un titre) dans une université américaine. Si *Terre Lointaine* n'était que cela le livre serait dejà valable, d'autant que des qualités de style incontestables, notamment des jeux d'ombre et de lumière, viennent en soutenir toute la structure. Mais il y a plus.

Derrière la simple histoire se cache le drame. Car c'est au cours de ces trois ans dont la chronologie est ici relatée que Green qui jusqu'alors, avec naïveté sans doute, n'avait cru qu'à la pureté découvre qu'il a un corps. Et ainsi va commencer la longue lutte que se livreront le corps et l'âme, l'esprit et la chair. L'enfant troublé qu'était Green va se trouver, jeune homme, face à face avec lui-même. Et la malédiction voudra que cet attrait pour les corps dont il vient à peine de prendre conscience sera marqué par "l'anormalité." La vocation de son

coeur et de son corps est d'aimer les êtres de son sexe. Cet attrait, voué à l'indignation du monde, Green en souffrira considérablement. Mais le mal restera sans remède.

Malgré le terrain glissant sur lequel l'auteur nous entraine, jamais nous n'atteignons aux limites du scabreux. Il n'est pas une page, pas un mot qui soit osé. Et s'il y a beaucoup de franchise et parfois même de courage dans ce livre il y a aussi beaucoup de retenue, beaucoup de pudeur. *Terre Lointaine* est l'admirable confession d'un amour impossible; à ce titre il attire et mérite notre sympathie.

—Jean A. Vadon

M. Vadon is Assistant Professor of French.

Prize Poems

Best Poems of 1964, Borestone Mountain Poetry Awards 1965, Pacific Books, 1965, $3.50.

For eighteen years the editors of the Borestone Mountain Award have scanned the literary magazines of the English-speaking world with an eye to locating and honoring poems of merit. Their anthologies have been an annual report on the development of good manners in contemporary verse. As such they have been easy prey for anyone grown weary with intelligent, well-crafted poems, with cautious ironies and posed ambiguities, or with the current fashion of anguished voices seeking holy justification for anguish. Often, as one fingers through these pages, one dreams again of poems that have their own body, of voices that sound their own notes, of poems that come from depths where even poetic craft is called into question. It may be too much to ask of any anthology, least of all one entitled "Best Poems . . . ," but one goes on hoping that such a dream may suddenly materialize there on the page.

Does this seventeenth annual volume provide the expected disappointment? Yes and no. There is the usual quota of poems that squat on the page or even lie decorously across it, attractive, displaying protective charms, but hardly calling on the lust to probe deeply. Some are about Art, either poetry itself, or painting; others, about God's most recent disappearing act. Many, for all their self-contained unity, seem cast from the same formal mold. Yet a few let loose and betray deep personal voices. And (take it as you will) these voices sound in poems by poets once-established, now-established, or well on their way to organizational honor. Note then poems by W. H. Auden, James Dickey, Randall Jarrell, Galway Kinnell, Paris Leary, Howard Moss, Howard Nemerov, Robert Pack, William Jay Smith, and Richard Wilbur.

One contrast among many is striking and perhaps instructive. Both Paris Leary and W. H. Auden have marked the death of Louis MacNeice with poems that reveal much about the split between younger and older poetic generations. Leary's rhetoric and imagery have a directness of passion, a generational fury that drives him to a frontal attack:

MacNeice is dead, whom I truly mourn
with no affectation nor exploit
(like the instant eulogist grown fat on griefs)
as excuse for a poem praising me.

Auden's eulogy is spoken from a distant corner of the battleground. His voice, like his face, seems an ironic and very civilized mask, that of a brilliant innocent grown old. Only in its cracks does one see the marks of passion and loss. Auden's voice connects surface upon surface with consumate ease, but with constant implication of the shadowed depths beneath:

how much, in our lonely caves, we need the companionship
of our good dead, to give us
comfort on dowly days when the self is a nonentity
dumped on a mound of nothing
and break the spell of our self-enchantment when lip-smacking
imps of mawk and hooey
write with us what they will, you won't think me imposing if
I ask you to stay at my elbow
until cocktail time: dear Shade. . . .

From among the over three hundred poems selected (with seventy-five reprinted in this volume) the editors have made three awards: to Sherman Conrad for "The Meal"; to Robert Pack for "Welcoming Poem For The Birth of My Son"; and to Maxime Kumin for "The Pawnbroker." Of these Pack's poem is outstanding. (The same remark might have been made if the editors had decided to honor Nemerov's "The May Day Dancing" or James Dickey's "Winter Trout"). There is an undeniable delicacy of perception in Conrad's poem describing Christ's appearance at Emmaus:

We felt a terror. Like the presence of the very oldest,
A merest thickening of air before the light.

There is a tough and bitter irony in Kumin's voice, a commitment to the pain of writing and to the pain of what writing reveals of her own situation. But Pack's poem, in its controlled exuberance, outreaches these.

That exuberance extends through phrasing and imagery to catch words becoming flesh—the poem an imagined body. As the poem rises toward the moment of birth, whales that are "blubber balloons/Sailing their bodies' happiness" are joined with seals, porpoises, walruses,

reindeer and emperor penguins, the last-named gathering "In the daft radiance of Arctic noon . . . for whom, as always/ It is opening night." These animals and their arctic ocean do not merely preside at the birth. They are more than acrobatic witnesses and symbolic extensions. Through them the birth takes place. Thus, reading Pack's poem one comes up through a body where human and animal, cold sea and the hot flood of birth are as one.

For those acquainted with Pack's poetry over the last decade, this poem should mark a significant point. In it he has relaxed his usual tight ironies. His animals have been released temporarily from their emblematic role in the personal drama of anguish and guilt. Gone for this moment are the entrapped, devouring and self-wounding animals. This is not to say that the poem stands outside of nightmare. Beyond this birth and its trumpeting announcement lies "the far city where my fears hide." But for this instant the joy of being, or rather, of coming into being, triumphs.

As novelists may seek a fable, painters a primal imagery, so poets may seek a voice, a melody in which the arc of feeling insight can be embodied. In as careful a craftsman as Pack has been, in one who has taken on Romantic postures only to counter them it is a rare moment when the enraptured voice sounds. It is this voice I hear in the "Welcoming," a voice in which Pack's compacted images seem now newly suspended and reborn:

He comes, all spirit, dressed in flesh and blood;
He comes, crowned in his cheeks and fuzz,
In a dazzle of fingers and toes, making miracles
With his glad eyes; he walks in a garden of penguins
Enraptured on their eggs, crying GOOD WILL
To that far city where my fears hide.

—Daniel U. Newman

Mr. Newman, a painter by predilection and profession, is this year a Visiting Lecturer in English.

ORDER BLANK FOR books of merits

Author	*Title*	*Price*	
Barth	Giles Goat-Boy	$6.95	☐
Best Poems of 1964		3.50	☐
Bussagli	Painting of Central Asia	20.00	☐
Fall	Viet-Nam Witness	6.95	☐
Green	Terre Lointaine	3.75	☐
Sanford	American College	8.95	☐
Sanford	College and Character	4.95	☐

The College Store
Redfield Proctor Hall
Middlebury, Vermont 05753

Gentlemen: Please mail me the books checked on this coupon.

Name _____

Address _____

_____

I enclose my check for $ _____
(Please allow about three weeks for delivery)

Transcending the Past by Knowing it

By President James I. Armstrong

Freshman Convocation Address given at Mead Chapel September 18, 1966

The convocation address has been traditionally an opportunity for the President of the College to welcome the incoming Freshman Class and to talk briefly about some of the major expectations and standards which prevail and which govern the baccalaureate degree.

First, then, I do welcome you officially and personally to the College. We have great confidence in you. You have been admitted from a staggeringly large number of qualified applicants, and you should feel genuine satisfaction from knowing that you have *the qualifications* for successful completion of the A.B. degree. I know you have had a good deal of advice about adjusting to college—Mortar Board, Blue Key, faculty advisors and deans. You may appreciate the candid advice implicit in the following anecdote. A few months ago Oxford University Press moved its main London office from Amen House, near St. Paul's, to Ely House, 37 Dover Street, Piccadilly. The transfer was carefully planned with the help of management *consultants* who produced a document called a network, which showed in the form of interlocking diagrams all the things that had to be done. The last entry reads: "Settle in and overcome difficulties." (*Scholarly Books in America*, April 1966). I am sure you will do just this, each in his own way, and of course there will be some difficulties and abrasiveness, yet you will soon adapt and discover just how you want to "settle in" or "head in," "throw" your weight or "pull" your weight.

This morning I am going to depart in some measure from my normal practice of directing my remarks solely to the Freshman Class, for I would like to speak more broadly to the whole student body. Perhaps some of my words will drift across the campus—at least it has been my experience that most campuses—and this is no exception—have astonishingly rapid channels of communication. Sometimes news travels so fast it hasn't even happened yet! One *caveat:* Not infrequently the speed is in inverse ratio to the truth.

There are a great many changes occurring in our world which affect both directly or indirectly, subtly or obviously the conduct of human affairs—i.e. what it is to be a man among men. And you know these changes are occurring at a rate which we have not been, to put it mildly, accustomed to accommodate. Indeed, we almost have the impression that change is the only permanency. Colleges and universities are changing too, and one of the principal changes is quantitative. It is no longer the few "elect" who go to college. A huge shift has taken place. In 1900 only 4% of the college age group attended institutions of higher learning. In 1965, 40% of the same age group and of a larger population were enrolled in colleges and universities. This is a significant segment of our population. The student activism of which Berkeley has become the symbol is in some measure a product of the vastly larger numbers in higher education. Student discontent and dissatisfactions have derived, I believe, from the stresses created by numbers and by new attitudes, both good and bad, toward college level learning. Consider the apparent turbulence created by the institution's role *in loco parentis* (i.e. as one wag would have it, crazy like parents) in an academic world which advertises independence; there are parietal rules; there is *the* administration; there is impersonality as a product of gargantua and research, the uneasy sense that the teacher is more interested in almost everything

except you, the student.

Some of these issues are relevant to Middlebury, many are not. I can safely assert that at Middlebury College the teacher does care, and very deeply, about the student. But there continues to be a good deal of serious talk today about the gap between the younger generation (that's you) with its new morality and passionate protests and the older generation (that's the faculty, the deans, and the president). Yet I am not impressed by this talk, especially the sensational fringes of extremism; the generational gap is a condition of human existence. It is inherent and inevitable, mostly enjoyable, never dull, sometimes volatile. Please remember that when it is volatile, *you* have the advantage with strong hearts and good vascular equipment. I am convinced, however, that there is not as much of a gap in any truly important sense as may be supposed, and on a *college* campus I believe it is even less than elsewhere because here our basic aim is liberal, liberal in the sense of the liberal arts, those things which are worthy of free men. We hold this truth to be self-evident; that you must be as free as possible to find your own way, to follow the evidence (notice I say *evidence*, not rumor and hearsay) wherever it leads without fear or unreasonable constraint. The College can guide you, stimulate you, urge you, even cajole you, but you finally must think and know for yourself. We are then very much on the same wave length as you are. All our efforts, no matter how you may view them—and there will be differences of opinion I am sure—all our efforts are designed to help you into the way of the liberal arts. And were I to stress one significant concept, I would stress that freedom means in a deep sense constraint. While on the one hand we encourage you toward freedom *for* responsible action and freedom *from* the narrow prejudices of ignorance—all that is illiberal—while we encourage you to have your own views and make your own judgments, on the other hand you will not be surprised if your teacher or a dean takes his stand; indeed it would seem to me you would be entitled to dismal dismay if this were not so. The College is not neutral; it makes choices; it has its values and these are the product of the students, faculty and administration as they have grappled with the *historical now* which was then.

I could not continue in my present discourse did I not readily grant that there are obviously differences in outlook and attitude between the freshman and senior teachers. As has been said in another context, *vive la difference*! My motorcycle days are past, and I confess I sometimes wish the motorcycle passé too (especially in the stillness of the early morning). Normally I have my hair cut short; I note others do not always follow this pattern. In all such matters as relate directly to youth *qua* youth, surely there are differences, but insofar as we speak of student *qua* student there is a common bond between the aims of the College, the faculty, and the younger generation —Middlebury College exists for teaching and learning. We do not indoctrinate. We try to educate. We deplore pat answers packaged for ready delivery; we encourage originality and independence of mind so long as that independence does not eventuate in actions which violate the personal rights of others. We respect *dissent* while espousing due process and orderly procedure.

Sidney Hook in an article on the Berkeley Student Revolt makes an important distinction. Much unnecessary distress has come, he says, from "a failure to distinguish between two sets of related questions. The first arise from the area of conduct in which students may justifiably exercise their rights as persons and citizens. The second arises from activities that have a direct educational bearing, that are related to the specific function of the college and to the business which presumably brings the student to school rather than elsewhere." I agree with Professor Hook, and I believe that students should be heard through regularly constituted channels on both sets of questions, but in a special sense where the issue is an educational one, the faculty must finally exercise its professional and educational authority. To proceed otherwise would be to threaten academic freedom.

And just a word now on academic freedom—much too complex a matter for me to take up here—but just this. The faculty properly *lay a claim* to academic freedom; students do not. The academic freedom of a scholar derives not from law or government but from the scholar's professional competence. Students have *freedom to learn*, and the scholar's freedom protects the student's freedom. The scholar thus must be free to teach and to engage in research in accordance with professional standards. The restraint upon his freedom is the judgment of his peers. If the scholar teaches nonsense, this cannot be tolerated. Yet much that has run contrary to the received view and appears to be silly has been the key to new discovery. Eratosthenes in the Third Century B.C. postulated a round earth. We shall go softly before judging an Aristarchus who centuries before Copernicus considered the earth to revolve around the sun. There must always be room for the creative, the original, the non-conformist, the revolutionary idea. If not in a college, where else?

The faculty then is directly responsible for genuine educational issues, and such issues must always be in the air, must always permeate a college—what of the relevance of liberal education? Of what should it consist? Today? Tomorrow? Such questions will not be resolved *in vacuo*. There (*Please turn to page 22*)

A golfer on the 4th tee at the College course is treated to this panoramic view of the Green Mountains and three man-made ponds near the fourth green as a bonus before teeing off on the par 3 hole.

Golf at Middlebury College

By Max Petersen

Middlebury has long been known for the excellent facilities it provides for recreational and competitive skiing at the Middlebury College Snow Bowl. The Bowl, as it is familiarly known to Middlebury undergraduates and alumni, attracts students from all sections of the country and has produced many of the finest competitive skiers in the nation.

Golf and the Middlebury College Golf Course have yet to attain this distinction, but as one leading television commercial puts it, "we're working on it."

Middlebury hopes to make its nine-hole course, now 20-years-old, as fine a spring, summer and fall recreational facility as the Middlebury College Snow Bowl in winter. One of the first steps in that direction was the appointment in 1964 of Ralph O. Myhre, Snow Bowl manager since 1951, as manager of the Golf Course.

Displaying the same ability he put into practice on the ski slopes, Ralph began making changes at the course his first year on the job. He launched a new college program of improvement and beautification by planting numerous trees and shrubs.

The new plantings, which were continued again this year, are designed to separate fairways, develop backgrounds for some greens and outline the practice area. A major addition, both in terms of beauty and play was the construction of three ponds around the fourth green.

Greens have been enlarged from an average of 28,000 square feet to 47,000 square feet to increase the emphasis placed on putting in the game. Tees have been doubled in size and 15 sand traps have been installed.

Some holes have been redesigned and approaches to others have been modified. The club house also came in for a facelifting and new locker rooms under this improvement program launched three years ago.

Much has been done, and even more is planned along the same lines to make the Middlebury facility one of the finest of college courses. It is a good course now, but has excellent possibilities for being even better.

Situated on a rolling 75-acre tract of land with ideal terrain for golfing, the course has ample room for future expansion. Although adjustments and additions to the playing surface are necessary from time to time, the natural beauty of the mountains in the background need not be disturbed. The vivid reds and yellows of fall foliage against a crisp, blue sky draw even the most avid golfer away from his game for a moment.

The college course, located within easy walking distance of the campus, was first laid out in the late 1920's by the Middlebury Golf Association. It was owned for several years by local Middlebury residents and the College.

The facility received continuous use until World War II, when it was closed for the duration. Following five years of idleness, it took considerable

labor to put it back in playing condition.

In 1946 the College purchased control of the course as an athletic facility. Little was done to alter or add to the course down through the years and it remained virtually unchanged until the present improvement program.

College golf teams practiced on the course, but played home matches at the Burlington or Rutland Country Clubs until two years ago. Now that the facility has been improved to handle championship competition all collegiate home matches are played there.

The Middlebury course, well equipped for team play, has become popular with college and university golf teams and was selected as the site of the Vermont Collegiate Golf Tournament last spring. The Panthers, with one of the best teams (9–1) in years, won the Vermont title and went on to place ninth in New England competition.

Panther golfers ran off a string of nine straight dual wins and captured the state title before bowing (5–2) to one of the strongest Dartmouth teams in years in the season finale. Wins were posted over Wesleyan, 6–1; Amherst, 4–3; Clarkson, 5–2; St. Lawrence, 5–2; Vermont, 6–1; Union, 4–3; Williams, 5–2; R.P.I., 4½–2½, and Norwich, 6–1.

Rick Smith, '66, captain of the Panther team, went on to individual honors winning the Vermont Amateur title and advancing to the quarter-finals in New England Amateur play. He later led a field of New England players qualifying for National Amateur play.

Smith proved to be one of the finest Middlebury golfers since Pete Bostwick, '58, won the New England Intercollegiate title in 1958, and played on the East team against the West in NCAA Competition at Williams College.

The college course has proved to be popular both with local adults and youth of the town. Middlebury Union High School, defending Vermont High School Champ, plays all its matches there. A familiar face at the course is Dick Oxley, local high school student, who won the Vermont Junior title last year.

Another winner of the Vermont Junior Championship two years ago was George Phinney, '68, son of G. Dudley Phinney, '37, popular professional at the college course since 1952.

The Middlebury links receive heavy play from a local men's league, summer visitors to the area and summer school students and staff. It is also a popular recreational facility with regular faculty and staff and their families.

The longest, and one of the better courses in the state, the Middlebury facility is rated at par 71. Its general playing length is 6,300 yards and the championship length is 6,700 yards.

Mr. Myhre, who is vice-president of the Vermont Golf Association, pointed out that the golf course plays an important part in the College's physical education program. He noted that golf is a recreational activity that can be enjoyed throughout one's life. The many retired people who play the course regularly are ample proof of this statement.

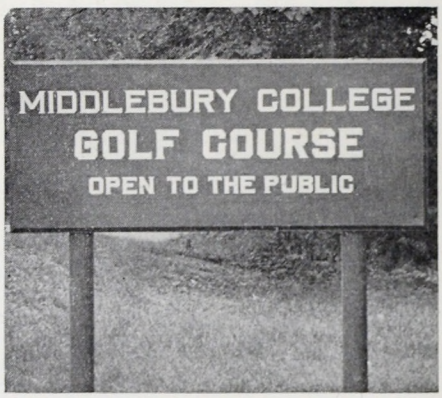
Middlebury girls are using the course more and more as part of their physical education program and John Kelly, Director of Intramural Sports, includes spring matches in his program.

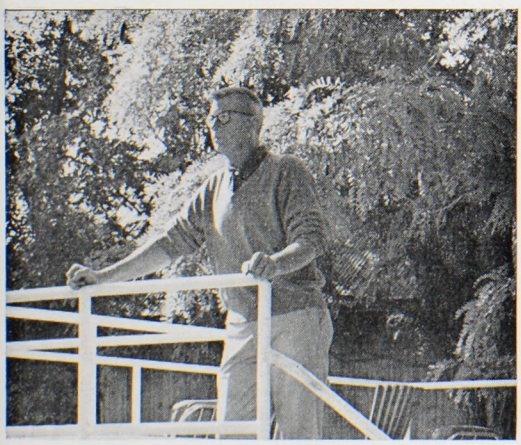
Student use of the course has grown considerably in the last two years. This is partly due to the growing popularity of the game, but also can be attributed to recent improvements.

The College is pleased that more and more alumni are using the facility when they return to the campus for a visit or Homecoming. An alumni golf tournament, held two years ago, proved to be a big success and was well attended. Similarly, parents of Middlebury undergraduates are playing the course in growing numbers when visiting.

If the college team and individual golfers continue to improve as they have in the last three years, the Middlebury College Golf Course may well earn the motto, "Where College Champions Golf."

Governor Philip H. Hoff of Vermont lines up a putt at the 7th hole of the College Golf Course. Observing are Ralph Myhre (standing), course manager, Jack Beckwith, '47, and caddie, John Myhre.





Top, *G. Dudley Phinney, '37, golf pro at the College Golf Course gives Frances Hall, '57, Assistant Director of Admissions, pointers on her swing. Looking on is Marlee Hancock, '59, also Assistant Director of Admissions.* At right, *Ski Coach Bobo Sheehan, '44, gets off a putt on 3rd hole while daughter Patty holds flag. Steeple of Congregational Church in the village can be seen in scenic background.* Above, *Ralph Myhre, from steps of Pro Shop, views improvements made at course since he was named manager three years ago.*

MEET THE MIDDLEBURY FRESHMEN

(*Continued from page 3*)

looking forward to meeting new people with fresh ideas and challenges . . . I hope to become a participating member of the college community, whether this means becoming intrigued and enlightened by a lecture, sharing a moment of fun on the ski slope, or entering into a dorm discussion . . ."

Caroline Moore: ". . . I did not want to attend a large college where it would be hard to feel that I was more than one of a huge mass. However, I wanted, if possible, a college in New England . . . I have lived outside of the United States most of my life and once during a short holiday here I liked the countryside, atmosphere and historical traditions . . . I confess that a college with good skiing facilities had an attraction. During three years spent in Switzerland I learned to ski and was anxious to continue this recreation . . . During my freshman year I hope to explore new fields of study, develop new interests and discover the field of my major . . ."

TRANSCENDING THE PAST BY KNOWING IT

(*Continued from page 18*)

will always be an historical context which is only another way of stating a cardinal principle of education in which both student and teacher alike are engaged. This means to say, that education always involves *learning through the experience of the past*. This does not mean direct one for one relevance or slavish imitation; it does mean, for example, a reasonable comprehension of man's religious experience as a basis for religious thought and judgment. It does mean some comprehension of Plato's Theory of Forms before one can tackle idealism or interpret the *Fowre Hymnes* of Spenser; it does mean an acquaintance with Greek civilization if one is to understand the high value set upon the individual in the western world. Meaning is a function of context and knowledge must be for life's sake, for the *practical* requirements of life. Yet it is not necessary—and this is a point upon which I hope young and old may agree—to repeat the experience of the past to learn from it. We can abhor genocide, the gas chambers of Dachau, the night riders, the hooded hoodlum, without direct firsthand experience. We assert that this is possible. Were it not so, knowledge becomes at worst dilettantish or antiquarian; at best, like cotton candy, entertaining, tasty but ephemeral.

There is something bright and zestful about the beginning of a new academic year—there seem to be, and I truly believe there are, limitless possibilities. You can see that I am not impressed by the newspaper distortions and the slick magazines which make much of the sensational in student conduct emphasizing the youthfulness of youth while failing to note the quiet involvement and investment of self by the vast majority of college students. Student concern for the disadvantaged, for the rights of underprivileged, for the rights of Americans without regard to color or religion has been genuine and deeply sincere. It will not do to encapsulate students in easy clichés—phrases such as the Lost, the Silent, the Revolting generations. Rather they, and the events, and the values of the past, distant or immediate, are a mirror from which we can learn for the practical requirements of life, September 1966.

On college campuses we put our faith in *transcending the past by knowing it*, in *reasoned judgment*, in *personal commitment*.

"Something we were withholding
made us weak
Until we found it was ourselves
We were withholding from our
land of living,
And forthwith found salvation
in surrender.
Such as we were we gave ourselves
outright . . ."

ROBERT FROST, *The Gift Outright*

New Faculty Members: Left to right, are: (first row) Miss Joann A. Dittmer, visiting assistant professor, Physical Education for Women; David E. Crowley, assistant professor, Psychology; Van Horn Vail, assistant professor, German; Miss Eleanor Miller, lecturer, German; Arthur J. Knoll, assistant professor, History; Mrs. Janet Newman, visiting lecturer, Physical Education for Women; Miss Mary A. Coombs, instructor, Physical Education for Women; (second row) Edward H. Worthen, assistant professor, Spanish; John J. Ziegler, visiting professor, Philosophy; Russell J. Leng, instructor, Political Science; Jean P. Lerede, visiting lecturer, French; Miss Michele Edelstein, instructor, French; Salvatore J. Castiglione, Jean Thomson Fulton Professor; (third row) Daniel U. Newman, visiting lecturer, English; Frederick C. Cabot, instructor, English; Robert W. Hill, Jr., assistant professor, English; Philip W. Carruth, professor, Mathematics; Philip K. Hooper, assistant professor, Mathematics. *Not in picture are:* Jerold J. Albert, assistant professor, Sociology; Major Rodney T. Finkle, assistant professor, Military Science; Nicholas R. Clifford, assistant professor, History; F. M. Gonzalez, instructor, Spanish; David Greenstein, instructor, English; Thomas H. Hibbard, assistant professor, Economics; Thomas Huber, assistant professor, German; M. Kimberly Sparks, associate professor, German. *Faculty Page*, Summer 1966, *Your Family and Middlebury*, carried detailed information about most of these new faculty members.

The Middlebury Student

Orientation Not Alienation

By Richard A. Hawley, '67

The freshmen men didn't know, of course, when they were standing before the fifteen cane-wielding Blue Key members September 15, that they were the subjects of a different kind of Middlebury orientation. They could not have been aware that last spring, when the men's honor society was plotting the freshman week program, the policy of "orientation not alienation" would prevail for the first time in the College's recent history. Briefly, this meant that the day of beanies, dormitory raids, the assertion of upper class authority, the imposition of temporary and superfluous "freshman laws"—all the traditional means of "getting the class together"—had passed.

Why? Mainly, I think, because the value of "getting the class together" has become necessarily dwarfed by a new value; getting the college together. This is not to say that we are striving for a summer camp cohesiveness, but rather that we believe the greatest benefit for and from an entering class can be realized by the interaction, on equal terms, of all enrolled here. As a result of this change in the undergraduate attitude, the upper classes are no longer represented as a group stating, "We are established here; you are not—prove yourselves!" but rather, "You are here; therefore you have proven yourselves. Welcome to the establishment." The undergraduate's rejection of superficial social barriers here can be seen in his attitude toward fraternity hazing—another time-worn make-the-new-comer-prove-himself device. There is almost no fraternity hazing at Middlebury. The fact that fraternities' very existence has come under such heavy scrutiny at the college indicates the undergraduates' wariness for what might be artificial in social relationships.

But perhaps the most relevant question here is why the college's "class distinctions" are being dissolved at all. I think that the answer is, very simply, that the volume of work and attention required by the curriculum ranks membership and loyalty to a social *institution*—be it a "class," fraternity, sorority, or whatever—as a peripheral concern at best.

As we live in the age of the expert, our minds penetrated by shrapnel from the information explosion, we find it increasingly difficult to exist separately in academic and social spheres. As the business of educating one's self grows more and more awesome a task, and I think it has, one realizes that he must impose more and more restraints upon his extra-curricular instincts—if only for the sake of academic survival. (This, of course, does not mean that the student is forsaking all, or any, forms of social and recreational activity; but it might mean that he will forsake the institutionalization of his social life. The latter process need not be fearful, if it is, as has been Middlebury's case, carried out by the student himself.)

One condition common to all of us, freshman and senior alike, is that we all confront the same academic task. Our society and our world, their problems being what they are, are demanding that we meet that task —if only for the sake of survival. Working under this premise, we find it no longer possible to heckle, cajole, and haze our freshmen before inviting them over the threshold into our "institution," Middlebury College. Instead we find it to our greatest advantage to invite them in immediately; they should and they must share the task.

The ROTC basic course at the College is now on a voluntary basis. More than half of the men in the freshman and sophomore classes are engaged in the program. Seventy-eight juniors—a record number—have elected the advanced ROTC course. Lt. Col. Alfred Phillips, Professor of Military Science, said "I am delighted with the acceptance of the voluntary program by the students of Middlebury. We have a fine student body of men at the college and their deep interest in our country is shown by their participation in the ROTC program."

Richard Hawley is Editor of *The Campus*

College Calendar

1966-67

1966

NOVEMBER
23—Wednesday, Thanksgiving Recess begins (12 noon)
28—Monday, classes resume (8 a.m.)

DECEMBER
17—Saturday, Christmas Recess begins (12 noon)

1967
JANUARY
4—Wednesday, Classes resume (8 a.m.)
19—Thursday, First Semester classes end (5 p.m.)
23—Monday, Final Examinations begin

FEBRUARY
1—Wednesday, Examinations end
6—Monday, Second Semester classes begin (8 a.m.)
23—Thursday, Winter Carnival Recess begins (5 p.m.)
27—Monday, Classes resume (8 a.m.)

APRIL
1—Saturday, Spring Recess begins (12 noon) (Easter, March 26)
10—Monday, Classes resume (8 a.m.)

MAY
25—Thursday, Classes end (5 p.m.)
29—Monday, Final Examinations begin

JUNE
7—Wednesday, Examinations end
11—Sunday, Baccalaureate
12—Monday, Commencement

1967-68
(*Tentative*)

1967
SEPTEMBER
14—Thursday, Freshman Week begins
17—Sunday, Freshman Convocation (10:45 a.m.) Mead Chapel
18—Monday, classes begin (8:00 a.m.)

OCTOBER
14—Saturday, Alumni Homecoming Day (College in Session)
21—Saturday, Parents' Weekend (College in Session)

NOVEMBER
4—Saturday, Norwich game away (classes end at 11 a.m. 8, 9, 10 o'clock classes at usual hours, 11 o'clock at 4 p.m. on Nov. 3)
22—Wednesday, Thanksgiving Recess begins (12 noon)
27—Monday, classes resume (8 a.m.)

DECEMBER
16—Saturday, Christmas Recess begins (12 noon)

1968
JANUARY
3—Wednesday, classes resume
18—Thursday, first semester classes end (5 p.m.)
22—Monday, Final Examinations begin
31—Wednesday, Final Examinations end

FEBRUARY
5—Monday, second semester classes begin (8 a.m.)
22—Thursday, Winter Carnival Recess begins (5 p.m.)
26—Monday, classes resume (8 a.m.)

MARCH
30—Saturday, Spring Recess begins (12 noon)

APRIL
8—Monday, classes resume (8 a.m.)
14—Easter

MAY
23—Thursday, classes end (5 p.m.)
27—Monday, Final Examinations begin

JUNE
5—Wednesday, Final Examinations end
9—Sunday, Baccalaureate
10—Monday, Commencement

YOUR FAMILY AND MIDDLEBURY
FALL ISSUE • 1966

Second-class postage paid at Middlebury, Vermont 05753, and at additional mailing office. Return requested.